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IMPROVING ORAL READING.

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DURING RECENT years much interest has been shown in the improvement of silent reading, especially in the upper grades, while problems of oral reading instruction, on the other hand, have received little attention. In general, but little good seems to have been derived from oral reading as taught. The purpose of this paper is to present a method which has been used to improve oral reading in one school. It is a method which not only tends to improve the quality of oral reading but to produce a situation whereby development of the powers of learning may be facilitated through greater activity and interest on the part of the pupil, and improved opportunity and freedom in the choice of material.

Professor Briggs¹ states concerning secondary education, that the first duty of the school is to teach pupils to do better the desirable things they are likely to do any way, and that another duty of the school is to reveal higher activities and to make these both desirable and to an extent possible. The plan and method of oral reading carried out in the Island Avenue School during the past year finds, from an elementary school standpoint, considerable justification in the above named theses.

Unless oral reading represents a desirable life activity, it has little business in the curriculum. To be of educational value, its subject matter should reveal information and activities of higher levels wherever possible. The selection of subject matter should conform to the interest, aptitudes, and capacities of the pupils. The method should be such as to motivate interest and lead to further activity. In brief the problem of oral reading narrows down very largely to suitable subject matter and a motivated method.

The plan herein described had its inception in a pamphlet entitled, "How to Teach Oral Reading,"² by Col. Paul B. Clemens, Assistant Superintendent of Schools. It was nurtured in the fertile conditions of pupil participation in school government employed in the Island Avenue School during the past two years, in which, through one way and another, pupils have mastered a simplified parliamentary procedure. As a result of pupil participation it was but a step from this recognized motivation to the part he is to play and perfect in the reading lesson. This, with the suggestions from Dr. W. W. Theisen, Assistant Superintendent of Schools, and the whole hearted co-

¹ Briggs, T. H., *The Junior High School*, p. 157.

² *Milwaukee Public Schools, Professional Pamphlet Series*, No. 2.

operation and aid given by the teachers of the school, has produced an oral reading situation which is strongly favored by both pupils and teachers and is apparently functioning as a worth while process.

The Program Under This Plan

Of the five reading periods per week, two are given over to oral reading. A program for the semester is made out and placed upon the black board in the classroom. Each pupil, therefore, knows the exact date or dates when he is to appear for reading before an audience of his classmates. The reading program for the semester is planned to allow each pupil to read at least once, and the weaker pupils, more frequently.

The Reading Material

Special attention is given to subject matter as to its correlation with other school subjects; and as to its appropriateness for furthering such accepted educational aims as the development of ability and inclination to make worthy use of one's leisure time; citizenship, health, and character-building. This material is gathered by the pupil from magazines, books, newspapers, and other sources, and criticised by the teacher. In general it must be adapted to the various interests and capacities of the members of the class. After careful selection of the material by the pupils and teacher, accepted selections are encased in covers in booklet form. Through the courtesy of the art classes the covers are decorated in such a way as to indicate the nature of the selection or title of the story in each case.

Having selected and attractively arranged the material, a pupil may choose the story in which he is especially interested and is capable of mastering. He studies his selection. With his dictionary he masters the difficult words, and with the aid of his teacher, or an especially capable pupil, he receives special attention relative to the mastery and delivery of content. This

is done during special help periods or other opportune periods of the day outside of regular school hours. The reader also prepares five significant questions to be answered in writing by the members of the class. As an aid or means of socializing the recitation several thought questions are also prepared by the reader.

The Class Period

At the beginning of the reading period, the teacher selects a member of the class to act as program chairman. The chairman calls the class to order and immediately proceeds with the program. He announces the reader and the title of the selected story. The reader takes his place at the front of the room and gives a short introduction to his story or poem. Due to the careful preparation and mastery of the story the pupil reads fluently and expressively. He is not closely confined to his book while reading. He is at ease. He turns the pages of his reading material without pausing and observes the effect also of his reading upon the audience. At the close of the story he is frequently applauded by his classmates.

His next step is to ask the members of the class to write answers to the five questions which he has prepared. The papers are then exchanged and corrected in class, and returned again to their owners. The chairman then proceeds to record the results of the test upon the board by asking those who received one hundred to stand, those who received eighty to stand, and so down the scale. He then very quickly works out the average standing for the class. The result of the test is then graphed. The pupils also make and compare their own individual graphs with that of the class. The written quiz is then followed by an oral one of thought and judgment questions which the reader has prepared. This in turn is followed by a general socialized recitation upon the subject and conforms with the following procedure:

(1) corrections, (2) criticism—favorable and unfavorable, (3) suggestions for improvements, (4) discussion.

The evaluation of the reader's work is then considered and determined with parliamentary procedure. If the reading is deemed worthy a star is awarded and placed upon the blackboard beside his name on the program. Superior preparation and execution merits a gold star. Exceptionally good reading and preparation a blue star with a gold border, and good reading and preparation a blue star.

The following is a stenographic report of an eighth grade lesson.

LESSON IN ORAL READING—GRADE EIGHT—A

Nathalie Hart Friar, Teacher

TEACHER: Boys and girls we are ready for our reading class. Donald, will you act as chairman?

CHAIRMAN: The class will now come to order. For our today's program we will have oral reading. The first number today is a story entitled, "Witches' Loaves," by Ralph.

RALPH: The name of my selection is, "Witches' Loaves," written by O. Henry and taken from the book, "Sixes and Sevens."

Ralph reads the story.

When he finishes, the pupils applaud.

RALPH: I have prepared five questions which I would like to have you answer. Please take paper and pencil.

1. Who is the author of my story, Kipling, Barrie, or O. Henry?
2. Name one of the characters.
3. What did the owner of the bakery put in the bread?
4. What was this customer, carpenter, draftsman, or painter?
5. What was considered better than India rubber for erasing lines?

Kindly exchange papers right and left. I will now read the answers to the questions.

1. O. Henry.
2. Martha, Blumberger or Blumberger's office chum.
3. Butter.
4. Draftsman.
5. Stale bread, or stale bread crumbs.

Mark the papers and exchange with the right owner.

CHAIRMAN: I wish to take the record of results of the test just given.

All those who received 100 stand. (42 pupils).

All those who received 80 stand. (2 pupils).

All those who received 60 or below stand. (none).

CHAIRMAN: (Writing on the blackboard):

100..... 42 4200

80..... 2 160

60..... 0

40..... 0

20..... 0

— — —
44) 4360 (99 1-11
av. of class

RALPH: I have a few oral questions.

1. What happier ending could have been given to the story?

FRED: A happier ending would have been to have the artist marry Miss Martha.

RALPH: 2. In four or five sentences give a brief account of the story.

CARL: Miss Martha, an owner of a bakery, sold two stale loaves of bread to a man whom she believed was an artist, because of the paint stains on his hands. Wishing to do him a good turn, one day she put slices of butter in the loaves. He returned very angry, as the butter on the crumbs from the stale bread, which he used for erasing on his drafts, for a contest, had completely destroyed the drafts.

RALPH: 3. Give one name that Blumberger called Miss Martha.

EMIL: One of the names that Blumberger called Martha was Dummkopf.

RALPH: Are there any adverse criticisms and corrections?

(Interruption by Principal).

PRINCIPAL: Mr. Chairman, may I make a comment about the high average obtained by the class in the answering of the five questions in writing?

It would seem almost unbelievable although I do not doubt that such a record can be obtained. I am wondering, however, if anyone in the class has read or heard the story before. If so will you kindly raise your hand.

ELIZABETH: I have heard it before.

EMIL: I have heard it before.

PRINCIPAL: This of course would aid a little, perhaps in raising the mark. Still I believe that these two people are above the average in ability, and therefore the mark obtained today is a valid one.

RALPH: Are there any adverse criticisms? (None).

Are there any other criticisms?

EVELYN: You gave a very good introduction to your story, and it was stated in very good English.

MARTHA: You have improved greatly since your last appearance on our reading program.

ELIZABETH: I think the tones you used in carrying out the harshness were very good.

LEONARD: I think your story was good because it held the interest of the class.

RAYMOND: Your reading position was very good.

LEROY: The high average made by the class in the last test shows that you held the attention of your listeners.

BIRDIE: I noticed that two of the questions that you gave were of the same type that were given in the Standard Achievement Test, which we have just had.

LUCILLE: The fine work on your part showed splendid preparation.

MARY: Your selection was of such length that it tired neither reader nor audience.

RALPH: Are there any questions?

DOROTHY: Why did Miss Martha put on her new silk blouse?

RALPH: Because she thought she could attract the artist's attention.

BEATRICE: Why is the story called, "Witches' Loaves"?

RALPH: Because on account of the trickery played by Miss Martha.

RAYMOND: Does this story teach a lesson?

RALPH: Yes, not to jump to conclusions.

JEANETTE: What led Miss Martha to believe that this man was an artist?

RALPH: Because she saw brown and red stains on his hands.

RALPH: Are there any corrections? (none).

CHAIRMAN: Members of the class you have heard Ralph's reading. What is your wish in awarding him a gold star?

NORMA: Mr. Chairman, I move that we give Ralph a gold star.

AMY: I second the motion.

CHAIRMAN: A motion has been made and seconded that Ralph be awarded a gold star. All those in favor please signify by raising your right hand. The motion is unanimous that Ralph should receive a gold star.

Evaluation of the Method

The claims made for this method of teaching oral reading, based upon the statements of teachers and others who have observed the plan in operation, may be summarized somewhat as follows:

It motivates the work of the reading period.

It harmonizes with the purposes of the school.

It socializes the work of the group and tends to develop pupil co-operation and leadership.

It encourages the pupil by giving him confidence in his own ability and developing a sense of responsibility for the success of the recitation.

It requires thoughtful preparation on the part of the pupil thus making the classroom work more satisfactory.

It secures wider reading of a more intelligent nature.

It invites and encourages original thinking on the part of the pupil.

It provides for individual differences in ability and interest and leads to individual development.

A SIMPLIFIED ESSENTIALS TEST

MAURICE W. MOE

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ANY TEACHER can profit by the use of an English form test which will point out what types of common error are most prevalent in a class. Once recognized, these errors may be aimed at with remedial drills and a parallel test given toward the end of the semester to show whether the drill work has been accomplishing its purpose.

The Alpha and Beta Briggs Form Tests have been much used for this purpose, but teachers trying them in the elementary grades may have discovered two qualities which make a shorter test desirable: (1) many of the twenty sentences are too long and involved for ready comprehension and rapid work in the lower grades; (2) the test is too long to be conveniently administered in one class period and leave time for class correction and tabulation of results. To obviate these two difficulties it was necessary to reduce the sentences from twenty long ones to eight short ones and couch them in the simplest colloquial Eng-

lish. The Briggs tests are most satisfactory for use in the junior high school.

In the Briggs test, it will be recalled by those who have used it, seven points were selected for testing and made to rotate every four sentences, thus repeating five times in the course of the test. These points were: initial capital, final period, question mark, proper noun, sentence division (avoidance of comma-fault), possessive singular, and comma before "but." In the shortened test an eighth point was added: the apostrophe for contractions; and as the eight points had to rotate every two sentences in order to produce four repetitions, it was advisable to vary the order in which the points occurred to avoid similarity in sentence structure.

The two parallel tests follow in full. On the correction sheets the thirty-two scoring points have been indicated with their numbers to assist teachers in scoring. These numbers correspond exactly to those found at the top of the tabulation sheet.

THE MOE ESSENTIALS TEST

Form A

Pupil's Name Date.....

Read over each group of words to get the meaning. In some cases, two or more sentences are run together. Insert periods, commas, apostrophes, capitals, and question marks wherever needed.

1. the stores are all closed hadnt you better wait until monday
2. Johns hat blew off but he never stopped to pick it up
3. dont bounce the ball this is babys nap time
4. Miss grover is related to the manager but is that any reason for her coming late to work every day
5. be sure to leave everything in its place do you remember what happened last summer when you failed to do so

6. The check hasnt arrived yet but the mail is late today
7. Roe & Starbucks texts will interest you in case you are thinking of taking up the study of a foreign language
8. you wish to attend college but you can get the same studies here why dont you wait at least until school is out

THE MOE ESSENTIALS TEST

Form B

Pupil's Name Date.....

Read over each group of words to get the meaning. In some cases, two or more sentences are run together. Insert periods, commas, apostrophes, capitals, and question marks wherever needed.

1. my money is all gone cant you trust me until friday
2. Fathers tie was not tied but he never suspected it
3. thats very familiar it sounds like one of Longfellows poems
4. Mr. warner was very angry but what could he do except smile and look pleasant
5. this is its nest do you suppose it could have found the same one it used last spring
6. He wasnt going at first but he changed his mind
7. Montgomery Wards catalog weighs over seven pounds
8. he might have finished high school but he preferred to go to work dont you think he will be sorry some day

DIRECTIONS FOR GIVING AND SCORING ESSENTIALS TEST

Where the tests are to be given to many grades demanding uniformity the following directions for giving tests and tabulating results should be followed implicitly:

If all the materials are ready at hand, it is possible for a systematic teacher to give the test and tabulate the results within a single class period. To make schoolwide tabulation possible, these directions must be studied and followed minutely.

Directions for Giving Test

Allow twenty minutes for test—less if all have finished.

Have pupils exchange papers for correction.

Each teacher should have correction sheet with errors to be scored numbered from one to thirty-two. Each type of error occurs just four times.

From correction sheet call out correct form at each scoring point and its identifying number, and in the event of error require the pupils to set down on the test

sheet the identifying number above the place where the error is made.

For purposes of tabulating tell pupils to disregard errors at other than scoring points. Bad cases of indiscriminate capitalization or periods producing incomplete sentences should be noted separately by the teacher and taken in hand for drill.

Period or (;) before *but* should be accepted in lieu of comma.

Directions for Tabulating Errors

Each teacher should have one tabulation sheet for each class. Two sections of the same kind may be reported on a single sheet.

List names of pupils on the sheet—preferably in alphabetical order—call each pupil's name, and ask for the identifying numbers of errors made by each.

As the identifying error numbers are read, put a cross opposite each pupil's name to indicate error made by that pupil.

At the extreme right of each line write the total number of errors made by each pupil.

Add number of errors checked in each column and note sum at base.

In summary blank at foot of sheet put down totals for each column in the indicated place and add to obtain total for each type of error in the room.

Redistribute the papers the next day, or as soon as possible, discuss the most prevalent errors, and announce that a parallel test will be given before the end of the semester which will be expected to show marked improvement.

Concentrate on the worst errors with remedial drills and tests with special help, where possible, for aggravated cases.

THE MOE ESSENTIALS TEST

Form A

Correction Sheet

- 1—The 2— . H or ; 3—'t 4—Monday 5—.
- the stores are all closed hadnt you better wait until monday
6—'s 7—, 8—.
 - Johns hat blew off but he never stopped to pick it up
9—Don't—10 11—, T or ; 12—'s 13—.
 - dont bounce the ball this is babys nap time
14—Grover 15—,
 - Miss grover is related to the manager but is that any reason for her coming late to work every day
16—?
 - be sure to leave everything in its place do you remember what happened last summer when you failed to do so
17—Be 18* 19—, D or ; 20* 21—?
 - The check hasnt arrived yet but the mail is late today
22—'t 23—, 24—.
 - Roe & Starbucks texts will interest you in case you are thinking of taking up the study of a foreign language
25—'s 26—.
 - you wish to attend college but you can get the same studies here why dont you wait at least until school is out
27—You 28* 29—, 30—, W or ; 31—'t 32—?

THE MOE ESSENTIALS TEST

Form B

Correction Sheet

- 1—My 2—, C or ; 3—'t 4—Friday 5—.
- my money is all gone cant you trust me until friday
6—'s 7—, 8—.
 - Fathers tie was not tied but he never suspected it
9—That's—10 11—, It or ; 12—'s 13—.
 - thats very familiar it sounds like one of Longfellows poems
14—Warner 15—, 16—?
 - Mr. warner was very angry but what could he do except smile and look pleasant
17—This 18* 19—, D or ; 20* 21—?
 - this is its nest do you suppose it could have found the same one it used last spring
22—'t 23—, 24—.
 - He wasnt going at first but he changed his mind
25—'s 26—.
 - Montgomery Wards catalog weighs over seven pounds
27—He 28* 29—, 30—, D or ; 31—'t 32—?
 - he might have finished high school but he preferred to go to work dont you think he will be sorry some day

* Negative.

THE MOE ESSENTIALS TEST TABULATION SHEET

School.....

Grade.....

Teacher.....

[illegible]

SUMMARY OF ERRORS

Initial Capital	Comma-fault	Contraction	Proper Noun	Question Mark	Possessive	Comma before "but"	Period
No. 1: 9: 17: 27:	No. 2: 11: 19: 30:	No. 3: 10: 22: 31:	No. 4: 14: 20: 28:	No. 5: 15: 21: 32:	No. 6: 12: 18: 25:	No. 7: 15: 21: 29:	No. 8: 13: 24: 26:
Totals							

Where these tests have been administered carefully according to instructions with enough time between A and B to allow plenty of drill on prevalent errors, the score of the B test has, with negligible exceptions, shown a reduction in every type of error. The elementary schools repre-

sented in the accompanying summaries are those of Sheboygan, Wisconsin, and several wards of Milwaukee, Wisconsin, from its "gold coast" to its foreign districts. The high school results are from a school-wide test given in West Division High School, Milwaukee, Wisconsin.

DIMINUTION IN AVERAGE ERRORS, A AND B TESTS, FOURTH TO TWELFTH GRADES

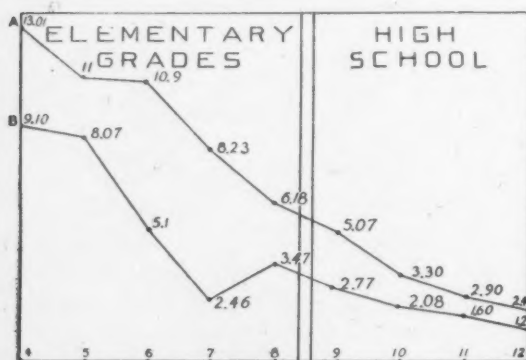
ELEMENTARY SCHOOL SUMMARIES

	Initial Capital		Comma-fault		Contraction		Proper Noun		Question Mark		Possessive		Comma before "but"		Period	
	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B
Fourth Grade																
Pupils Total.....	130	127	130	127	130	127	130	127	130	127	130	127	130	127	130	127
Errors Total.....	46	4	246	139	298	207	174	131	246	143	308	267	310	221	64	44
Errors per Pupil.....	.354	.031	1.89	1.09	2.29	1.68	1.34	1.03	1.89	1.12	2.37	2.10	2.38	1.74	.507	.354
Improvement A to B.....	.323		.80		.61		.31		.67		.27		.64		.153	
Percentage of Improvement	93%		42%		27%		23%		35%		11%		27%		30%	
Fifth Grade																
Pupils Total.....	244	247	244	247	244	247	244	247	244	247	244	247	244	247	244	247
Errors Total.....	34	10	513	267	529	242	241	156	271	177	549	375	491	272	69	27
Errors per Pupil.....	.139	.040	2.10	1.09	2.12	.98	.99	.63	1.11	.71	2.25	1.51	2.01	1.10	.28	.10
Improvement A to B.....	.009		1.01		1.04		.36		.40		.74		.91		.18	
Percentage of Improvement	71%		48%		49%		35%		36%		33%		45%		64%	
Sixth Grade																
Pupils Total.....	229	220	229	220	229	220	229	220	229	220	229	220	229	220	229	220
Errors Total.....	22	14	448	232	532	171	283	98	277	164	536	290	339	130	63	39
Errors per Pupil.....	.095	.063	1.95	1.05	2.36	.77	1.23	.44	1.21	.74	2.34	1.32	1.48	.59	.28	.18
Improvement A to B.....	.032		.90		1.55		.79		.47		1.02		.89		.10	
Percentage of Improvement	34%		45%		66%		64%		39%		42%		60%		35%	
Seventh Grade																
Pupils Total.....	94	95	94	95	94	95	94	95	94	95	94	95	94	95	94	95
Errors Total.....	5	3	118	41	199	51	103	20	63	53	191	56	75	21	21	8
Errors per Pupil.....	.053	.031	1.25	.43	2.11	.54	1.09	.21	.67	.56	2.03	.59	.80	.22	.23	.09
Improvement A to B.....	.022		.82		1.57		.88		.09		1.44		.58		.14	
Percentage of Improvement	41%		65%		74%		80%		14%		70%		72%		60%	
Eighth Grade																
Pupils Total.....	247	254	247	254	247	254	247	254	247	254	247	254	247	254	247	254
Errors Total.....	25	16	287	169	325	151	169	112	179	191	309	198	192	98	42	13
Errors per Pupil.....	.101	.063	1.16	.66	1.31	.59	.69	.44	.73	.75	1.25	.88	.78	.38	1.70	.05
Improvement A to B.....	.038		.50		.72		.25		None		.37		.40		1.65	
Percentage of Improvement	37%		43%		55%		36%		None		30%		50%		97%	

HIGH SCHOOL

		Initial Capital		Comma-fault		Contraction		Proper Noun		Question Mark		Possessive		Comma before "but"		Period	
		A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B
First Year	Pupils Total.....	578	351	578	351	578	351	578	351	578	351	578	351	578	351	578	351
	Errors Total.....	22	3	562	156	558	161	302	133	400	225	567	208	457	73	61	16
	Errors per Pupil.....	.038	.009	.972	.444	.965	.459	.522	.389	.692	.641	.981	.589	.790	.208	.105	.045
	Improvement A to B.....	.029		.528		.506		.133		.051		.392		.598		.060	
	Percentage of Improvement		76%		56%		52%		25%		8%		40%		76%		56%
Second Year	Pupils Total.....	368	251	368	251	368	251	368	251	368	251	368	251	368	251	368	251
	Errors Total.....	11	3	174	70	259	62	148	65	199	130	230	86	250	102	46	4
	Errors per Pupil.....	.029	.012	.473	.278	.704	.247	.402	.259	.540	.518	.627	.342	.679	.407	.125	.016
	Improvement A to B.....	.017		.195		.457		.143		.022		.285		.272		.109	
	Percentage of Improvement		60%		44%		65%		35%		4%		45%		40%		87%
Third Year	Pupils Total.....	232	180	232	180	232	180	232	180	232	180	232	180	232	180	232	180
	Errors Total.....	5	5	70	27	117	49	102	35	89	74	132	59	95	35	11	4
	Errors per Pupil.....	.021	.028	.302	.150	.505	.272	.482	.194	.383	.411	.569	.328	.409	.194	.047	.022
	Improvement A to B.....	None		.152		.233		.288		None		.241		.215		.025	
	Percentage of Improvement		None		50%		46%		60%		None		42%		52%		53%
Fourth Year	Pupils Total.....	185	96	185	96	185	96	185	96	185	96	185	96	185	96	185	96
	Errors Total.....	9	2	57	29	75	11	50	18	52	23	87	19	98	31	16	3
	Errors per Pupil.....	.049	.020	.308	.302	.405	.112	.270	.188	.281	.239	.470	.198	.524	.323	.087	.031
	Improvement A to B.....	.029		.006		.293		.082		.042		.272		.201		.056	
	Percentage of Improvement		59%		1%		72%		30%		15%		58%		38%		64%

The accompanying graph indicates vividly the diminution of error which may be expected from the administration of the tests, even down as far as the fourth grade.



Diminution in average errors, A and B Tests, fourth to twelfth grades.

Especial attention is due the seventh grades on the B test. Only three rooms were represented in this test, and it happened that

in every one of these the remedial measures were applied with such vigor and thoroughness that the average error total of the room was lowered from 8.23 on the A test to 2.46 on the B, thus destroying the steady downward trend of the B line which might have been expected.

One more deduction remains to be made from the results. The sudden and fairly even descent of both A and B lines to the eighth grade and their more gradual descent thereafter indicate that it is in the upper elementary grades where these errors yield most easily to remedial treatment. It is obvious, therefore, that it is here where the great battle against the flagrant errors must be fought and the right use of these fundamental forms reduced to the pupils' motor nerve activities so that their intellects can be released to grapple more effectively with high school problems.

MOTHER GOOSE IN THE KINDERGARTEN

BERNICE M. CRONIN

Baltimore, Maryland

WHAT DOES a child enjoy more than a nursery rhyme? Nobody can explain exactly the charm which these fascinating jingles have for children, but every child can feel it. Our children would miss much if they were deprived of "Ride-a-cock horse" or "Hickory, dickory, dock." Where would they get their very first idea of rhythm and rhyme if Mother Goose had not left them "Little Bo-Peep", "Little Boy Blue" and all the other jingles? They make an irresistible appeal. They not only appeal to the child's love of rhyme and jingle, but he loves the dramatic action found in many of them. We find these rhymes form the international literature of childhood. Children in England, France, Germany, and Russia as well, clap their hands over the merry little verses. Mother Goose may well lay the foundation for literary appreciation.

Occasionally we find a writer who informs us that Mother Goose rhymes instill in our children undesirable moral attitudes. Sometimes they suggest revision to remedy this. For instance someone changed, "Tom, Tom, the piper's son" to:

"Tom, Tom, the piper's son
Picked a flower and away he run,
The flower was sweet,
And Tom was neat
And he went smiling down the street."

We find these changes do not appeal to the average child. They want the fun of the old rhymes, for little children do not stop to consider the morals involved. Probably there cannot be found on record a child whose morals have been in any way

injured by the frolicsome Tom, or the delightful Taffy who "came to my house, and stole a leg of beef."

Too often we are apt to forget that many kindergarten children have gained no knowledge of the Mother Goose melodies at home. The teaching of these rhymes is simplified by the fact that all the child needs is an introduction to Bo-Peep and the other Mother Goose characters. He will grasp the little jingles with both hands, and keep them within his possession forever.

The following lessons show how a series of Mother Goose rhymes were brought within reach of some kindergarten children.

I. Steps used in teaching a series of Mother Goose rhymes to some kindergarten children.

A The lessons were first motivated by the use of pictures, Mother Goose books and song records of these rhymes.

B After the children had listened to the records, and had learned to say the rhymes, they very quickly learned the songs and found great delight in singing them over and over again.

C Dramatization followed the singing of the rhymes. The stage settings, choice of players, and the acting was as far as possible planned by the children. It is surprising how well kindergarten children can dramatize when left to themselves.

D In the construction periods the children drew, painted or modelled the characters of the rhymes if they

chose to do so. No child was required to draw them, but many children drew two or three pictures during a work period with little or no suggestion. When the drawings began to accumulate it was suggested that books be made. These booklets were quite an incentive to the children, and about three fourths of the group made them.

E Last of all came the riddle making. We first talked about riddles, so that the children knew what a riddle was. Pictures of the rhymes were placed around the room. The children chose the rhyme they liked best and made a riddle about it. The children enjoyed this lesson very much. Occasionally riddles were told during lunch period. The outcome of this work is given later in this paper.

II Type Lesson Showing Method of Procedure

A Topic: Language and Songs

1 Teaching of Mother Goose Rhymes

B Aims:

1 Teacher's

a General Aims

- (1) To give joy to the child
- (2) To stimulate and guide the child's love of rhyme and jingle
- (3) To cultivate the child's imaginative powers
- (4) To create a love for poetry
- (5) To increase the child's vocabulary
- (6) To lay the first foundation for literary appreciation
- (7) To develop a sense for simple rhythmic movements and word-music.

(8) To stimulate the child to express himself through dramatization

(9) To have the child gain a sense of organization through the composing of a riddle

(10) To stimulate the child to invent rhymes for himself.

(11) To teach the child literature that is the very best measured by true literary standards

b Specific Aim:

- (1) To arouse a desire on the part of the children to learn a Mother Goose rhyme and to teach it to them

C Teacher's Memorandum

1 Materials

a Pictures, Victrola

D Subject Matter and Method of Procedure

Preparation

Note: (Previous to this lesson a child brought a record to school called "Santa Claus Tells of Mother Goose Land." This was played on the Victrola and from that this lesson was motivated.)

Teacher: I wonder who can tell us what Santa Claus said on the Victrola yesterday? (Jack Horner, Bo-Peep, Boy Blue, Tom Tom, Jack and Jill). Can you say Jack Horner for us? (If child was able to recite the verse he did so.) Fine! Who else can say Jack Horner? You know, little people, we have invited our mothers to visit us the day before we leave for Christmas. Don't you think it would be nice to learn the rhymes so we all may be able to say them for mother?

Pupils' Statement of Aim: We would like to learn the rhymes.

Presentation

Teacher: Who else would like to say Jack Horner besides Helen? (Several children said it.)

Now you listen while I say it. Let us all see if we can say it.

All the little boys say "Jack Horner" to the girls. Fine! Girls, see if you can say it as well as the boys. (Individuals were allowed to say rhyme.)

Summary

Teacher: Let us say it all together so we'll remember it.

Now children, I know a song that tells about Jack Horner. Listen while the piano tells it to you. I'll sing it for you while you listen. This time the piano will play it again and you see if you can hum along with it. Now I think we're ready to sing. Sing with your pretty soft voices.

Boys, sing!

Girls, sing!

Everybody sing once more.

Assignment

Teacher: Tonight when you go home see if you can say Jack Horner to your little brother or sister. Perhaps your daddy or mother would like to hear it also.

Tomorrow during work period you may see if you can draw a picture of Jack Horner "eating his Christmas pie."

All kinds of devices can be used to motivate the lessons. Pictures and Mother Goose picture books always stimulate interest. Most of the Mother Goose rhymes were taught in a way similar to the above plan. Very often a child learned a new rhyme at home which he told to the children. The children occasionally brought pictures of rhymes that they had drawn outside of school.

III Plan for Dramatization of Rhymes

A Subject Matter and Method of Procedure

Teacher: Yesterday we said we would

like to play the little Mother Goose rhyme that we learned and now we are ready.

Whom shall we need to play Miss Muffet? (Girl, Spider, Tuffet.) Where was Miss Muffet sitting? Jack find something we could use for a tuffet. Yes, that chair will do. Whom would you like to have for Miss Muffet? (Child is chosen by group.) All right, Mercedes, you may choose your own spider. Shall we sing for them while they play? (Children played with no help from teacher.) Let us all give them a clap. They played it very well, didn't they? Now you two children may choose two more—one for Miss Muffet and one for the spider. Everybody ready to sing. (Children played again.) Fine!

Which two do you think played the rhyme better, Mercedes and Paul, or Annette and Donald? (Annette and Donald.)

Why did you choose Annette and Donald? Yes, I believe Annette did wait until we sang, "and frightened Miss Muffet away" before she ran away from the spider and Miss Muffet really looked scared just as she does in the picture.

Thus the rhymes were dramatized. "Mothers' Visiting Day" found the children performing to the best of their ability. The children prepared all the stage settings themselves. Suggestions from the teacher were needed occasionally. The expression which the players used was natural because the situation was real to them. During this dramatization many good habits were being instilled in the children. The children who watched the performers were interested from the beginning to the end and co-operated by singing the jingles for them. Also the players were gaining free language expression and were beginning to overcome self-consciousness.

IV Type Plan for Organized Lesson on Drawing of Nursery Rhymes

A Subject Matter and Method of Procedure

Materials: Pictures, crayons, paints, clay, drawing paper, scissors.

(Previous to this lesson many of the children had drawn or painted pictures of the rhymes, but it was thought that some suggestions might encourage other children to illustrate some rhyme so that they might make a booklet.)

Teacher: Children, come here for I have a surprise for you. Use your eyes while I show you something. (A picture of Bo-Peep was shown.)

Whom do you see? Yes, our little friend, Bo-Peep. Let's all say our rhyme about Bo-Peep.

(A number of large pictures was shown representing Mother Goose rhymes. Very often children who had contributed very little to the daily group gatherings were led to tell the rhyme which the picture represented.)

How many would like to have these pictures hung on the kindergarten wall so that you can look at them any time you wish. Helen, you run over and hang this picture on the wall. (Each picture was hung on the wall.)

Now everybody close your eyes and think which rhyme you like best. When you have thought of the one you like you may go to the table and make a picture of it. Crayons, scissors, paints, paper and clay will be found at the end of the room.

(Several children said that they could not make the picture. Mother Goose books with colored illustrations were placed before these children. They were then taken around the tables to see what the other children were making. These children lacked confidence but finally every child was busy making a picture.)

Summary

Teacher: I have the pictures you little children made today and will show them

to you. (Drawings and paintings were shown.)

Let us see if we can say the verse for each picture. There was one little girl that had worked hard all week making pictures. I asked her if she wanted to make a booklet out of it. She asked me to write the verse on the picture and I did. She, now, has a regular Mother Goose book. Would you like to see it? You say the rhyme and I'll run my finger under the writing.

How many liked Evelyn's book?

Assignment

Teacher: Now, you all have at least one picture. Suppose tomorrow you make some more and when you have made enough you, too, can make a book like this one.

V Type Lesson for Riddle-Making

(The children knew what the riddles were. We had used them previously, so that there was no doubt in the child's mind as to the meaning of a riddle.)

Teacher: How many children like riddles? Who would like to tell us one? (What has a thousand eyes and can't see?) Think hard before you answer. Mario, you call on someone to answer your riddle. (Thimble.) Did Carl answer correctly? Let's give Carl a little clap.

Now I have one to tell you. Listen carefully so you'll hear my riddle. I am a little boy. I fell down and broke my crown. Who am I? Think hard before you answer. I hope everybody will try to guess it. Listen, once more. Now, who am I? (Jack.) Fine!! You see I was one of your little friends out of Mother Goose land.

Now, let's all pretend we are Mother Goose's children. You make up a riddle about yourself. Look at the pictures around the room and find one that you would like to make a riddle about. Tell us all about it but don't give us your name. We want to guess it.

These riddles were then told to the group by individuals. The children did very well with this part of the work. It proved to be a good summary for this series of lessons. Every child was given a chance to tell his riddle. Sometimes a child failed to make his riddle definite so a question about the rhyme was asked by the teacher. The children helped each other especially with ending sentences.

Some results of the riddle-making lesson:

1. Who am I?
I jumped over a candle-stick.
2. I am an egg.
I sat on a wall and had a great fall.
Who am I?
3. You can't guess who I am.
I'm an old lady.
I whipped all my children.
4. I couldn't find some sheep.
Who am I?

The children got a great deal of pleasure out of the lesson and at the same time they were gaining much. They were beginning to have a feeling for organization in language expression in a natural manner. With this came an enlarged vocabulary. The interrogative sentence used to start or finish the riddle deepened the feeling for sentence structure.

VI Outcome of the Series of Lessons

I felt that the children found expression in many ways. This series of language lessons took care of the ear-minded, eye-minded and motor-minded children. If a child could not find expression in one type of lesson a channel was open to him in another. The drawings showed that the children received pure delight from the rhymes. The songs, too, afforded joy to all. Not only were the songs sung during

the regular song period, but during the work period little groups of children could be heard singing the rhymes to themselves. One group of children who played mothers every day never neglected to tell all the baby dolls every rhyme they knew. This shows that children love Mother Goose jingles and that they are within their experience. Many children who took no active part in the group discussions often drew pictures of the rhymes. A few lines sufficed for Jack and Jill but were enough as long as they were the child's own expression. The coöperative spirit, free language expression, the interest and the naturalness with which the children dramatized the rhymes showed that these were a stimulus to the development of the children socially.

The riddle-making was delightful work for the children. With this joy came the idea of a unified thought. The subject was narrow enough for the child to give in a few short sentences. This was the first lesson of this type that these kindergarten children had had. In it they made a beginning in organization and gained some idea of sentence sense.

There was some evidence that these children are capable of composing original rhymes. One little girl has already paved the way for such work. After she had drawn Humpty Dumpty standing on a wall she brought it to me and said, "Please write this under it, for it isn't Humpty Dumpty who sat on a wall. This is what my picture says:

"Humpty Dumpty stood on a wall,
Humpty Dumpty jumped off the wall
All the King's horses and all the King's
men
Couldn't make Humpty jump back
again."

MORALE IN THE TEACHING OF ENGLISH

PEARL WINIFRED CULMER

Frostburg, Maryland*

ENGLISH, essentially literature and composition or self-expression, affords the richest opportunity offered by the curriculum for the development of right attitudes toward life because English is, more than any other subject, a spiritual thing. School is concerned primarily not with preparing people to live a few years hence but with teaching them to live now. "Every day is a little life" even in the experience of a child. How shall it be lived? What attitudes shall the teacher of English seek to inculcate? What should be the feeling of the pupils toward the work in hand, toward one another, toward the school? An all-inclusive question would be, "What should be their attitude toward learning?" For he who does not have the attitude of a learner does not live the abundant life.

These questions are ever in the mind of the interested teacher, or, perhaps it would be better to say, the answers to them are the aims which motivate her daily work. The aims are definite. The means which the teacher uses to accomplish them, however, may at times be as intangible as that elusive but marvelously real thing which we call personality. The difference between success and failure may depend upon the turn of a phrase, the tone of a voice, or the vibrations of thought. If the means cannot be set forth explicitly at least the aims can. They are universal in their application. How they shall be attained is, most fortunately, a matter of each teacher's own common sense and adaptability.

The mind of man is so constituted that it responds more readily to the understanding touch than it does to the metallic blow. It likewise unfolds harmoniously under definite logical treatment rather than under uncertain, scattering, ill-conceived methods of procedure, or what is not much worse, no methods at all. The teacher needs to keep these two truths in mind that she may both handle her pupils humanly and prepare her work scientifically. With these broad principles as a background, how shall she proceed? The method is simple because it is natural.

An Atmosphere of Good Humor

The first essential in the effective teaching of English is an atmosphere of good humor, or, lest the comedy element be unduly read into the word *humor*, an attitude of good-will—good will among the pupils, between teacher and pupils, and toward the world we live in. Why? English is primarily expression. What is expression? A *pressing out*, a *giving out of self*. How can there be a *giving out* except in an atmosphere of joy? Joy is creative. Someone has said that art is the expression of one's joy in his work. The expression of thought in speech, either oral or written, is an art as truly as music and painting are art. Art is spontaneous. It can come into being, it can thrive, only in an atmosphere of freedom.

In a seventh grade of a city school was a boy who sat with an unhappy, sullen, and almost defiant face when time came to write a composition which had been assigned a few days before. In response to

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the teacher's inquiry he said he didn't "know anything to write about." The teacher had been careful to make an assignment broad enough, she thought, to give everybody a chance. During the course of her talk with the boy he seemed amazed that his everyday experiences with his chickens, with his father's old gray horse, with his mother's kitchen garden, could interest anybody. Later it was learned that this boy lived in an atmosphere of repression in the home and that, as a consequence, his attitude toward school and toward the world in general was hostile. After his awakening to the possibilities of the little happenings of daily life he always attempted something until finally one day under the title "An Exciting Moment" he produced one of the best compositions in his class. This was read to the school by the teacher and its good qualities pointed out, particularly how the author had used his imagination to make a very commonplace occurrence real to his readers and hence had filled it with interest. The exciting moment came when a mother hen had noisily gathered her dozen fluffy chicks about her and, amid a stir of restless heads and tiny chirps, had divided a fat juicy worm into morsels so that every member of the family could have a share. The boy's triumph was complete. It gave him the confidence he needed. From this time on composition was a congenial part of the school program. Back of the changed attitude toward the work in hand was a new and wholesome attitude toward life.

Interest

The second essential to success in the teaching of English is like unto the first—the teacher must inspire her pupils with an interest in the subject. The thing in which they are interested is the thing for which people will work. When the interest is strong the difficulties of a subject are already more than half overcome. The momentum that interest gives will plow through the difficulties. Suppose a teacher

wishes to interest her class in versification including the "making up" of original verses, how shall she go about it?

Let her arouse the curiosity of the pupils by asking them to tell her the difference between two kinds of composition which she will read (one, a bit of prose, the other a few lines of a poem). She is likely to be surprised at the readiness with which they tell her that one "has a swing" to it, the other has not. From this answer she can develop the idea of the essential quality of poetry, *rhythm*. The children will discover the number of metrical feet in a line, the number of syllables in a foot, and which syllable is the accented one. (It should be said incidentally that in presenting this work the technical names of the metrical feet should not be used). Then the children will be interested in making up on the spur of the moment couplets and quatrains. These will not be classical but they will show whether or not the children have the idea of rhythm and they will be the beginning of better things to be developed. No child should be forced to write metrical composition, but a few brave, imaginative ones will wish to try it and their enthusiasm will be "catching." Here are a few productions that came as volunteer work after a class exercise or two like the one described above:

To My Little Boat

Tip and rock, my little boat,
Leave the shore and go afloat;
Sailing on the deep blue sea,
We are happy as can be.

M. F.

An Indian's Thought

Once I a happy Indian was
Before the pale face came
And made some funny laws
And made me write my name.

I loved to fish and hunt and smoke,
I did not care for dollars;
The white man my old habits broke
And gave me shirts and collars.

J. W.

The Baby

The baby she was very sweet,
 Had ten fat toes on two small feet,
 Her hands and cheeks were very plump,
 She really was a sugar lump.

A little tooth came by and by
 Which made our precious darling cry,
 But when she had a score and four
 Most of the crying was all o'er.

L. F.

A resourceful teacher will find other similar opportunities for developing initiative through interest. She cannot afford to be discouraged if the process is slow and the results at first very meagre. She must make all she can of each success for it is by constructive, not destructive, methods that accomplishment will take form under her guidance.

Relative to the problem of interest it must be said that it is one thing to arouse interest and another thing to keep it alive. Interest must be sustained, deadly monotony avoided. English is again the "open sesame." Literature, especially, offers chances for variety of interest and reaction, hence is its own source of constant renewal. The school is fortunate that has an abundance of supplementary material. City schools have the co-operation of the public libraries which are at their doors or which send loan collections into the buildings that are farther removed. In rural districts, however, the situation is not without possibilities. One bond of union between community and school can be established through interesting the parents and others in providing the means for supplying and maintaining in each school room a collection of approved books for "outside reading." To insure permanent interest and the habit of reading thoughtfully the teacher should arrange on the program a library hour when pupils may report on the books they are reading.

Will to Co-operate

A third essential in making English a living subject is the will to co-operate. The

day of each individual for himself has passed. Life has become too complex to permit of that view. Co-operation then must be the basis of class room activity. Let it be exemplified in the teacher. Let her be interested not only *in* the children but *with* the children. School is a partnership between pupils and teacher. The problems of the children are the problems of the teacher in that she should help them to improve upon what they have done and stir within them a desire to realize the highest accomplishment of which they are capable and to be satisfied with nothing less.

As a help toward these ends let the teacher look after three matters of vital concern.

First, the view-point of the child. Blessed are the children whose teacher remembers how it felt to be a boy or girl! A grown-up who can enter into the activities of children with the abandon of the youngsters themselves is an inexhaustible reservoir of power and versatility.

Second, let the teacher look after her own preparation. To fix an aim, to decide upon a plan, and to foresee the difficulties of a lesson or project, insures, as a rule, economical use of time, well-directed energies, and at least reasonably satisfactory results. If an assignment is to be given, let it be interesting and definite, and, in the case of composition, broad enough to give everybody a chance.

Third, the teacher must be mindful of her reaction to the pupil's effort. *Sincerity* is the watchword here. There must be the courage and the energy to point out failures and weaknesses and the ability and good sense to make suggestions for overcoming them. The teacher must be generous in recognizing effort and achievement. Now and then an individual may merit the words "Well done." They should not be withheld.

With these attitudes on her part the teacher has probably secured from the majority of her pupils a readiness to meet her more than half way.

Nevertheless the pupil needs to be made aware of a two fold obligation on his part. First, he must learn how to receive adverse criticism. It should be understood in a school room that criticism is always given in a kindly way with the sole purpose of helping another to see his fault that he may correct it. Any tendency toward resentment or "pouting" should be met by a frank avowal on the part of the teacher that she intends to call attention to faults and errors and that she fully expects every pupil to receive such comments in good part and to respond to the best of his ability to suggestions for correction and improvement. Under the genial warmth of the teacher's sincerity the clouds of resentment are usually soon dispelled.

As the second part of his obligations, the pupil must learn how to give criticism. Any inclination to be personal or petty should be checked immediately. To recognize the good is quite as important, too, as to discover the weak or the faulty. To look only for faults obscures the power to see virtues and hence undermines both creative ability and helpfulness toward others. As one boy said, "You get to be a grouch and what good can a grouch do?" If a child's effort is so weak that nothing good can be said it is well for the teacher to take that case into her own hands.

Personal Responsibility

Along with good humor, interest, and the will to co-operate must be developed a *fourth aim*, a sense of personal responsibility. All learning is amiss unless it so takes hold of the individual as to make him feel personally responsible for living up to what he knows. We teach self-expression not as an end in itself but as a medium of usefulness. To be able to converse intelligently and agreeably, to write a social letter that will be a delight to the recipient or a business letter that is concise, clear, and courteous, to speak one's views convincingly, to concede another's right to disagree, in short to "carry on"

from day to day with poise, with refinement and vigor of speech in a voice well-modulated and expressive of character—these are responsibilities in daily living that make not an unworthy goal for the student of our common language. That the beginnings of these things can be and are developed in the elementary grades is evidenced by the charming letters which children write and by the natural and virile manner in which they often relate personal experiences or give expression to spiritual reaction. Here are a few illustrations:

2311 N. Gale St.
Indianapolis, Ind.
December 16, 19—

Dear little Martha:

I read your kind little letter this morning and was very sorry to hear of Buster's death, but maybe Fido will do in his place.

What do you want dear old Santa to bring you Christmas? It had better hurry up and snow or the jolly little fellow will have to walk unless he has a horse or an automobile.

You said your sister thought she was so much larger than you because she was thirteen and you only six. I wouldn't allow that at all.

I would have loved to see you as Pudgy Wudgy in the play of Jack-in-the-Pulpit given at Hollenbeck Hall on armistice day.

Be sure to hang up your stocking Christmas eve, and don't have any hole in it or you will lose all your toys.

Merry Christmas to you and the family.

Your loving friend,

Helen Rea.

SPARK PLUG TROUBLE

My small brother and I were riding in the truck with our uncle. We were on our way to the creamery with the morning's supply of milk. Suddenly the motor began to sputter and finally stopped. Uncle Roy said it was spark plug trouble and got out to fix it. He then tried to start the motor and there was a very loud bang. After explaining that the motor had backfired and after starting it again my uncle got in and we finished our trip. That afternoon my aunt wanted to go to town and as all the horses were being worked and uncle was busy she had to take the mule and the buggy. My brother and I went with her as a ride of this sort was a novelty to us. We were just about there when the mule pricked up his

ears and decided to rest. I got out and tried to coax him on but he would not budge. My aunt touched him with the whip and he gave the buggy such a tremendous kick we thought it would surely go to pieces. We were again surprised because he began to move forward at his same old slow gait. When we reached the farm that evening Bobby said, "Oh, Uncle Roy, that funny little horse had spark plug trouble and backfired. Does everything on your farm do that?"

Harold Cron, 12 years, 8A Grade, Lowell School.

Literature is the key to a very large part of the knowledge to be acquired when school days have gone by. The boy understood how to use this key who said to his teacher as he started to the library one afternoon to return two books, "These are good books. I have learned to like to read books that make me think." The future of such a boy seems pretty well defined.

The study of literature should include not only the masterpieces of the past but the productions of the best writers of the present. Good books are still written. Magazines and newspapers are an integral part of our civilization. Nobody has time to peruse them from first page to last, nor would such a procedure be wise if it were possible. Interests differ, but just here in the matter of selection comes the problem

of personal responsibility. Which things should be skimmed, which skipped entirely, and which can the intelligent citizen not afford to miss? Even in the elementary school a beginning can be made toward cultivating judgment in this type of reading. Children can be introduced to a few of the best magazines through the occasional reading of special articles by the teacher and through social reading by the class and supplementary reading by the stronger pupils. An acquaintance can be begun with the editorial pages of our newspapers in the same way as well as with the columns of special correspondents and feature writers.

George Herbert Palmer in discussing the aptitude of the good teacher for the invigorating of knowledge says in his book "The Ideal Teacher," "Education should unfold us and truth together; and to enable it to do so the learner must never be allowed to sink into a recipient. He should be called on to think, to observe, to form his own judgments, even at the risk of error and crudity. Temporary one-sidedness and extravagance is not too high a price to pay for originality. And the development of personal vigor is the great aim of education."

IMPROVING ORAL READING

(Continued from page 314)

It draws freely upon outside experiences and thus relates class work to life activities.

It provides for analysis of the qualities of good reading.

It teaches the pupil to exercise judgment, to evaluate and to organize a selection as a whole.

It teaches the pupil how to find and use material outside of the textbook.

It tends to develop habits of concentration and reduces "mind wandering."

It motivates and stimulates the use of effective oral and written English.

It encourages such fundamental social qualities as courtesy and consideration in the treatment of others.

It tends to reduce disciplinary problems by keeping pupils actively interested in worthwhile activities.

In conclusion it must be said that while there is still room for improvement, the plan has worked successfully during the past year. The pupils are eager for the oral reading period to arrive. They feel that it is *their* program. It appears to be a whole hearted activity leading to further activity, as present day pedagogical writers maintain all education should be.

A CITIZENSHIP UNIT ON THE LIBRARY

MARY D. REED

*Supervisor of Third and Fourth Grades
Los Angeles Public Schools*

THIS SERIES of lessons has three purposes: to discuss and clarify situations which the library meets in its work with the children; to help children understand the service given by the library; and to show the children how they can be good citizens of the library. The stories of "The Torn Book," "The Borrowed Library Book," and the "Lost Library Book" are typical of the problems which the librarian meets in her work with the children. The teacher will use any of this material which meets her problems. From the children's discussion of the stories, she will know what further teaching is necessary and can supplement by using situations which arise in her group.

Suggested Approach to the Children

Many of us go to the library to get books. Here is the story of a little boy who was just old enough to have his first library card.

THE TORN BOOK

Robert was very happy when he was old enough to have a library card of his own. He drew books from the library. He liked to look at the pictures, and enjoyed the stories, too.

Robert's mother gave him a special shelf in the book case on which to keep his library book. "Neither Rags nor the baby can get your book if you keep it there," said Mrs. Brown.

One day when Robert was reading a new library book about Robinson Crusoe, some boys asked him to play ball. Robert laid his book on the table and hurried away

with his friends. After the game was over he came home.

As he opened the door, Robert saw Rags playing with the new library book. Robert picked up the book. The cover was wet. The corners were chewed. Several pages were torn. "Why did you tear my book, Rags?" said Robert.

Poor Rags wagged his tail. He knew something was wrong, but he didn't know what.

"What shall I do?" said Robert to himself. He called to mother but she was not home.

"I know," he said at last, "I'll go to the librarian and tell her what Rags has done."

* * * * *

Who was to blame for the torn book?

What would the librarian say to Robert?

THE BORROWED LIBRARY BOOK

Billy liked to read about animals. One day he found a book about lions at the library. The librarian charged the book to him, and he took it home. Billy was so interested in the story of the lion that he finished it that afternoon.

The next day Fred came to see Billy. The boys began to talk about the books they had read.

"Here is a good one," said Billy, "if you like animal stories. I got it at the library yesterday morning, and read it the same day."

"May I look at your book?" asked Fred. He began to read the story. "That is interesting," he said in a few minutes. He

looked at the date which was stamped in the book.

"See here, Billy," he said, "you don't have to return this book for almost two weeks. I'll take it home and bring it back to you."

"Just so you don't forget," said Billy. But Fred *did* forget.

The next week Billy went after the book. He found that Fred had moved away.

* * * * *

What do you think Billy should do? Why?

For the Teacher

Billy should try to locate Fred. He might be able to do this by asking the principal for Fred's change of address, or he might write a letter to Fred, giving the old address. If Fred's father or mother had signed a change of address card, the letter would be forwarded.

If Billy was unable to locate Fred, then he should talk to the librarian. Since Billy drew the book from the library, he is responsible for it, but the librarian might make it possible for Billy to pay for the book at the rate of a few cents each week.

A library book should not be borrowed or loaned.

THE LOST LIBRARY BOOK

The day was cold and rainy. David and Lloyd did not mind. They knew they could have a good time even though Lloyd was two years older than David. They played dominoes for a time. Then Lloyd said, "I feel like reading." The boys went to the book case to find the books they wanted.

"Why, here is a library book," said Lloyd.

"I don't see how that can be," said David, "I haven't had a library book for a long time."

The boys looked at the book. Sure enough it belonged to the library. Lloyd looked at the date. The book had been due for a year.

"I can't understand!" said David. "I don't remember even *seeing* that book before, but I suppose I drew it from the

library. What shall I do, Lloyd? I suppose the fine will be about six dollars if it's two cents a day, and I haven't that much in my bank."

"No, David," said Lloyd, "your fine won't be any more than the book is worth. If you go to the librarian, she may let you pay part of your fine each week. I had a fine of fifty cents once, and I paid five cents every week. The librarian was great. She let me have a book every week, so I didn't mind so much."

"Didn't you forget some weeks?" asked David.

"No, because I had to earn my fine. I guess mother and the librarian thought it was a good time to teach me to remember things," replied Lloyd.

"I'll probably remember this for a long time, too," said David. "I've just been wondering if I pay the library for the book, if I couldn't keep it."

"Sorry, David," said Lloyd, "but I asked the librarian about that, too. She said I wasn't paying for the book. I was just paying my fine! She said, too, that the book was city property and must be kept by the city."

"I suppose that is true," said David. "You learned a good many things about libraries, Lloyd."

"Yes, I did," replied Lloyd. "I learned to look at the date in a book, and I got into the habit of reading a book every week or two."

David looked thoughtful. He knew that paying his fine would take his allowance for a long time.

He went to the window. The rain had stopped. "Come, Lloyd," he said. "Let's go to the library and see about this book."

"Of course," said the older boy. As they were getting their caps, Lloyd said, "David, I think you are a good sport!"

* * * * *

Why did Lloyd say this to David?

Have you learned anything from these boys?

If you have ever paid a book fine, tell us about it.

Here is the story of a little girl who made use of the library.

ESTHER'S CHRISTMAS GIFT

Esther had a letter from her aunt early in October. The letter said, "I have been thinking that you might enjoy having a magazine for Christmas this year, because you could read it every month. If you think that is what you would like most, write to me soon so I can send your subscription to the company."

Esther was very happy. She wondered what magazine would be most interesting. At last her mother said, "Why don't you talk to the librarian?"

Esther went to the magazine rack. She told the librarian what she wanted. The librarian said, "Look at all the children's magazines, and then come back to me."

Esther went to the magazine rack. She looked at the magazines. She found one which she thought would be interesting every month.

Esther went back to the librarian. She told the librarian which she had chosen.

The librarian said, "You have made a good choice."

Esther wrote the letter to her aunt. On Christmas she received the first copy of the new magazine.

How did the library help Esther?

How did the librarian help her?

A library helps us in many ways.

If the library has helped you or any one you know, tell how.

(Teacher lists services on the board. The children will be able to give several.)

For the Teacher

The children might form a library club.

They might interest other children in the books which they like by:

(1) Telling the story up to an interesting point;

(2) Making a poster which would illustrate one incident of the story;

(3) Getting two or three other children and dramatizing one scene;

(4) Writing a book review for some one else to read. Telling *why* you enjoyed the book.

The children might keep individual or group lists of the books which they read.

The teacher will continue this unit as actual situations arise in the children's use of the browsing table and their experience with the library or the library club. They should be encouraged to tell of the various ways in which the library helps them. Children should also be encouraged to start libraries of their own.

EDITORIALS

A Course in Oral Reading

OPPORTUNITIES to teach oral reading should be related, whenever possible, to silent reading. These opportunities really exist in many cases. If the teacher is only alert, he will find them. As a matter of fact, intelligent interpretation through oral reading must be preceded by careful silent reading and study.

It is true, of course, that all silent reading does not have oral interpretation as a normal outlet, either through reading or group discussion. Nevertheless silent reading usually does have some outlet of expression through active interpretation, if not in actual reading aloud, then through some other form of speech, or through writing. This is so far true that the discriminating teacher can easily bring about the proper balance between silent and oral reading if he carefully analyses his problem from the standpoint of interpretative expression.

It is quite true, however, that many excellent teachers do not make such an analysis. In consequence, with the present strong emphasis on silent reading, there is considerable danger that oral reading is being neglected. The statement often made, substantiated by investigation, that the teaching of silent reading far outweighs the importance of teaching oral reading because silent reading fills a bigger place in every person's life than does oral reading, is misleading. The problem of oral reading cannot be taken care of on such argument. Silent reading itself fails in one of its most useful functions if this misleading statement is permitted to influence teachers too strongly.

The question of teaching oral reading does not depend for justification on how much time is to be given to it out of a person's total life occupation, but rather on its importance and significance when

need for it does arise. The fact is that the very infrequency of occurrence means that responsibility for the establishment of intelligent habits of oral reading falls the more heavily upon the school. The ordinary experiences of life do not provide for development through practice effects, in oral reading, as they do, for example, in silent reading through either home or public library use.

There are many sources of suggestion open to the resourceful teacher. In this number of *THE REVIEW*, page 311, the article "Improving Oral Reading," by W. C. Koepke, of Milwaukee, Wisconsin, will prove most helpful to the teacher who desires suggestions to build upon. Of the greatest importance is the suggestion that oral reading be definitely scheduled for each child. The schedule, of course, developed in the right way, will demand of the teacher a careful analysis of available reading selections with a view to the possible interest that they have to the individual child, and to his associates, when read aloud. It is obvious that the power of the reader to interest his audience is diminished if in every instance the audience has studied exactly the same selection that he reads orally. This would be the result especially if the reading motive is entertainment, or information. On the other hand, oral reading may have a place when everyone in the audience is equally familiar with the selection read. Such reading may have its motivation in existing differences of opinion, or recognized doubt as to meaning—which reading aloud tends to clarify.

In any case, the relationship between the reader and his audience, the problem of oral interpretation, should be fully anticipated by the teacher in preparing her schedule. The schedule should provide for a variety of problems, and give every child his opportunity.

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